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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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ENTRANCE TO THE CLOISTERS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## A GIFT OF LACE

A beautiful veil of English Buckingham pillow lace has been added to the Museum collection through the bequest of Miss Alice Wetmore, in memory of Mrs. Theodore Russell Wetmore.

This lace, originally worked in broad bands, possibly designed for the deep skirt ruffles familiar in costumes of the Winterhalter portraits, at some time has been remodeled to serve as a wedding veil. The thread, of the finest quality, is beautiful in color, and the texture of the finished fabric is of exquisite delicacy.

Buckingham lace has an interesting history; like most of the lace industries of

England, it owes its origin to refugees from the Continent. Some of the earliest lace-workers to arrive in England were immigrants from the Low Countries who fled from the horrors of the Spanish Inquisition toward the end of the sixteenth century. A group from the environs of Lille and Mechlin worked its way north from the coast and in 1568 settled at Cranfield in Bedfordshire. Later others settled at Newport Pagnall, Olney, and Buckingham, and the lace made in that district still retains the characteristics of its Mechlin prototype. But while Mechlin, in the sixteenth century, bequeathed to England the gentle art of lace-making, England, on her part, had, in the later part of the eighth century, supplied Mechlin with her patron saint; for it was Saint Rumald (Rumold), patron saint of Brackley and Buckingham, who with Saint Willibrord went as a missionary to the Low Countries, was martyred in Mechlin, and later became the patron saint of that city.

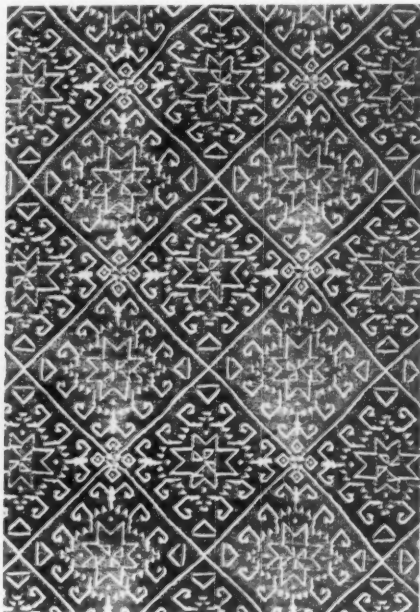
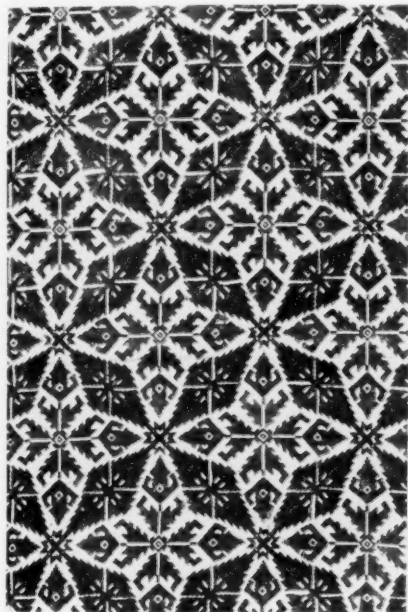
The piece bequeathed by Miss Wetmore is of the type produced by the lace-makers of Brackley, Northamptonshire, in the first quarter of the nineteenth century. The mesh is what is termed "Lille" or "point ground net"; the pattern is designed with leaf and scroll forms that frame irregular field spaces filled with "honey-comb" net and Lille *jours* or ornamental stitches. Alternating with these motives is one resembling a lyre form similar to that found in decorative ornament of the Napoleonic era. In the early part of the century delicate laces of this type were much in vogue, especially silk blonde. With the advent of Victoria, however, Devonshire lace came to the fore, and the Court adopted Honiton guipure. Much of the Queen's bridal lace was made at Beer, a little fishing village in South Devon, hemmed in by two chalk cliffs, and at Branscombe, a neighboring village, where the lace-makers dwelt in picturesque thatched cottages and plied their bobbins beneath rose-covered doorways. But modernism has not left untouched even remote English villages and the lace pillow seems to have little charm for the younger generation.

The piece will be shown in the Room of Recent Accessions during the month of July.

FRANCES MORRIS.

### BROCADES AND EMBROIDERY

Through the generosity of Mrs. George D. Pratt, the Museum has recently received a gift of brocades and embroideries of high quality and distinction.



EMBROIDERIES IN CRIMSON SILK FROM RHODES OR NAXOS  
XVIII CENTURY

Among the silk weaves a splendid cope of pale blue lampas exemplifies French work of the late seventeenth century when the textile centers of that country had achieved colors of a range and perfection previously unattained. In this piece the pattern shows a stylistic floral motive inclosed in ogival banding designed in the grand manner of the Louis XIV period, the details accentuated by the introduction of chenille. The shaded petals of the flowers mark the naturalistic tendency in floral design that developed rapidly in textile patterns after technicalities in weaving had been mastered by Jean Revel and his fellow-

workers of Lyons, who furnished the sumptuous court of Louis XV and his Polish queen with flowered silks of brilliant hues. A brocade woven with the flat metal thread termed *lamé* and designed with small bouquets tied with gold knots set between stripes also of gold illustrates the style of the following century when heroic motives gave way to patterns of a smaller scale and grandiose floral forms became miniature bouquets like those in ceramics of the period

and so often termed "porcelain flowers."

A Venetian fabric, beautiful in color and design, reflects the type prevalent in the first part of the eighteenth century. A deep yellow satin damask, patterned with baroque foliations, serves as a background for delicately tinted floral sprays whose silver shaded petals combine with gracefully scrolled arabesques in gold thread.

Likewise floral and of the eighteenth century is a delightful Persian piece. The flower form, always a favorite motive in the Near East, here becomes miniature shrubs, stiffly posed in rows and outlined in gold, the delicate green of the leaves contrasting

charmingly with the neutral tone of the field. A single note in this pattern that would seem to be a lingering reminder of earlier days when Mongolian conquerors left their impress upon the art of the Near East is the tiny seed lobe from which the stems emerge; in outline this is distinctly reminiscent of the Chinese cloud band. In weaving this silk two warps and two wefts were employed, the brocading of the pattern tying the two sets of threads together.

The embroideries are all from the Greek Islands, principally from the Cyclades group and probably of the eighteenth century, though the dating of work of this kind is a matter of some difficulty, owing to lack of records. They are worked uniformly in monochrome red silk on a linen ground, reflecting in their designs the influence of various nations by whom the islands were at one time dominated or to whom they were neighbors, and representing those household decorations the making of which was so generally the occupation of the young women against the day of marriage.

An unusually fine piece is that which shows a lozenge design with a star and latch-hook motive, the latter so often found in the rugs of Asia Minor. It is done in a surface darning stitch, with a touch of green—both characteristics of Naxos embroidery—and a peculiarly rich effect has been produced by working the pattern in two directions, giving different tone values. Another example shows a variant of the "king" motive arranged to form a diaper-leaf pattern. Italian influence, which was very strong in the Cyclades, is manifested in a strip of conventionalized floral ornament with a narrow border; the "plaited" stitch employed in this piece is frequently found in embroideries of Morocco and of the eastern Mediterranean, especially on the island of Rhodes.

These embroideries, whose source of material was the native silks and whose patterns were preserved by the isolation attendant upon a primitive community, have now, with the advance of economic progress, become a thing of the past. With the increase of communication that drew the islands into the channels of trade, the

advent of mechanical inventions, and the vagaries of fashion, this beautiful handicraft suffered the fate of all like industries, until, with the nineteenth century, it became practically extinct and has since appeared only in rare examples sought by the museum and the collector.

The pieces will be shown in July in the Room of Recent Accessions.

FRANCES LITTLE.

## JAPANESE PRINTS RECENTLY ACQUIRED

The Museum has recently acquired, from the collection of Frederick E. Church, a number of Japanese prints of the first importance, which will be on view throughout the summer in Room H 11. Most of these date from the period between 1765 and 1800, and include magnificent examples of nearly all the great print-designers of the time. They are a notable addition to the Museum collection, among them being several prints by masters not hitherto represented, examples by other masters working in unusual styles, and most particularly, many prints of great beauty which retain the full freshness of color they had at the time they left the publisher.

Of the prints by Harunobu, who was the earliest artist to make use of the technique of multicolor printing, there are two which are especially interesting. One is the picture of a girl with a lantern on a balcony at night (fig. 1), in which the fresh young figure, like the cherry blossoms above her, stands out against a background of deep black; this is one of Harunobu's most strikingly beautiful designs, as well as one of his rarest. The other is one of a set of Beauties of Three Cities, in which Harunobu collaborated with the Torii masters, Kiyomitsu and Kiyotsune. Here the two other artists have worked in Harunobu's style, and have thus provided a document which is not only charming in itself, but which is also extremely valuable as a standard with which to compare unsigned prints done in the Harunobu manner. These prints are unusual in being inscribed with *kai-hun-ida*—poems which read the same backwards as forwards—a conceit apparently peculiar



to the genius of the Japanese language.

Before leaving the subject of Harunobu, mention must be made of a print believed to have been designed by his arch-imitator, Shiba Kōkan, who in his memoirs claims that after Harunobu's death he produced many prints which were accepted at the time as genuine works of the older master. The present example (fig. 2) is the picture of two girls at a picnic party, with one of

its highest point. The examples of his work in this exhibit include the famous Iris Garden, and other well-known prints in which tall stately figures dressed in deep soft blacks are put in splendid contrast to a glow of color. Kiyonaga's followers, Shunchō and Yeishi, are well represented also. In particular the latter's full-length portrait, on a mica ground, of the courtesan Takigawa of the Ogiya is a perfect exam-



FIG. 1. GIRL ON A BALCONY  
BY HARUNOBU



FIG. 2. THE HOLE IN THE SHŌJI  
BY HARUSHIGE

the young men looking at them through a hole he has torn in the paper *shōji*, and is just as beautiful as if it had borne the signature of Harunobu. It is signed Harushige, the name which the memoirs seem to say Kōkan adopted after an attack of conscience, but it should be noted here that this reading has lately been attacked on grounds of scholarship by Arthur Waley,<sup>1</sup> so that the question of Kōkan's identity with Harushige is still a matter of dispute.

After Harunobu's death the mantle of his leadership fell on the shoulders of Torii Kiyonaga, an artist who is regarded by many as having developed color-printing to

ple of one of this artist's greatest masterpieces, made at a time when his style had developed its individuality. In many ways this is in sharp contrast to a gray and mauve triptych by the same artist, which represents a scene from the Tale of Genji, and which was designed some years before, while Yeishi was still strongly influenced by Kiyonaga. Utamaro, who after Kiyonaga's retirement became the acknowledged leader of the print-designers, is represented by four prints. Among these are the Three Beauties of the Kwansei period and the half-length Portrait of Hanaōgi, both brilliant in their coloring and silver grounds. The Geisha and Her Maid in a Storm is another peculiarly happy design, made

<sup>1</sup> Burlington Magazine, April, 1928, pp. 178 and 183.

by the same artist in a different mood.

Probably of about the same date as the above, that is, about 1790-1795, is a most remarkable *surimono* triptych by Utagawa Toyoharu (fig. 3). This represents a mother crane and her brood in their nest in the branches of a sturdy pine tree, and is what is called a *tori-no-ko* or "young bird" paper. It was made to be used for a wedding gift, presumably mounted in scroll form, with the addition of congratulatory verses written out by hand. The symbolism is delightful and self-evident, while the print-

Shunkō, Shunyei, and Shunjō are also represented, as is Ippitsusai Bunchō, whose portrait of Arashi Hinaji in a female rôle is an especially fine example. The latest in date of the actor-portraits are two by Utagawa Toyokuni, from his most famous series, the *Yakusha Butai no Sugata-e*, or *Portraits of Actors on the Stage*, which was published about 1795. Here it should be mentioned that the acrobatically miraculous position he has given to Sawamura Sōjūrō in the rôle of Yuranosuke (no. 1530) is explained as being due to the fact that the actor is



FIG. 3. CRANE AND YOUNG, SURIMONO BY TOYOHARU

ing, enriched with gold and gauflering, is appropriately careful and elaborate. Prints of this type by Toyoharu have hitherto been practically unknown to Europeans, who are apt to think of this artist as primarily concerned with problems of perspective; their existence helps to show the reason for the high esteem in which he has always been held by native critics.

A number of fine actor-prints are included in the new acquisitions. In this category are five splendid designs by Tōshūsai Sharaku, three of which are large bust-portraits on a mica ground, and two the somewhat less well-known but equally effective *hosō-e*. These subjects have all been illustrated so often that it is useless to repeat descriptions here; it should be noted, however, that four of them at least are in that condition known as the "publisher's state." Katsukawa Shunshō and his pupils

pretending to be drunk and therefore has his clothes on backwards. This explanation may be taken for what it is worth. Toyokuni is also represented by a triptych of a princess and her attendants on a balcony, showing what charming work he was capable of doing before the sad days of the succeeding century, when he had abandoned his original artistic standards.

Among the comparatively few later prints in this collection notice should be taken of a particularly fine example of Hiroshige's *Seba*, from the *Stations of the Kisokaidō*, and one of Hiroshige II's *Akasaka*, the addition which he made to his master's series of the *Hundred Views of Yedo*. This latter print is especially instructive when compared with a cleverly faked copy of the same design also in the possession of the Museum.

In addition to the prints here listed there

are a number of interesting examples by other artists, including Masanobu, Okifusa, Yeishō, and Kuniyoshi, which cannot be discussed in detail in a short article. Taken as a whole, however, this acquisition is easily the most important addition to its Japanese print collection the Museum has enjoyed for many years.

H. G. HENDERSON

### AN EXHIBITION OF CONTEMPORARY PRINTS

Two exhibitions are now on view in the print galleries. One of these, opened early in the year, is composed of about one hundred prints and illustrated books covering the period from the middle of the fifteenth century to the end of the nineteenth century. The other, recently opened, is composed of what may roughly be called contemporary prints, i.e., prints by living artists and prints made within the last fifty years which have only come into general recognition since the days immediately preceding the war. All the prints and books shown are the property of the Museum.

Each of these exhibitions may be thought of as a critical commentary upon the other. The retrospective exhibition contains little that for the moment does not seem to have achieved stable value. The contemporary exhibition contains little that for the moment has found any even generally accepted valuation. Where the old prints have been accepted to the extent that they are taken as a matter of course—the only questions raised about them being those of their rarity or the excellence of their impressions—the new prints are almost without exception the subject of a debate which in many instances is little less than acrimonious.

The Department of Prints in the Museum strives to keep its head in the midst of the *wurra-wurra* of opinion and comment that surrounds and accompanies the contemporary output and expression. It holds no brief either for or against any of the prints on exhibition, and to the best of its ability regards them not as definite artistic accomplishments but as symptoms of the artistic trends of the day, to be understood

and taken count of instead of specifically to be liked or disliked, approved or disapproved. In selecting the exhibition from its portfolios the department has taken a negative rather than a positive attitude—it has not picked out the things it likes, but has omitted the things which seem to it to have no particular symptomatic significance. And of course the department is human and not an abstract thinking-machine.

Aside from any question of artistic merit, the one great and immediately noticeable difference between the two exhibitions is that where one of them seems to be made up of things that have shaken down into their places, the other is composed of things for which as yet no greatest common divisors have been found. A quiet homogeneous group is opposed by an explosive heterogeneous group—a group of definitely knowable and placeable personalities is balanced by the constantly shifting patterns in a kaleidoscope. As time goes by we will come to recognize the permanency of some of these recurring patterns while the rest will fade from the memories of all but the professional historians and the cataloguers in the great public print collections.

However one may feel about this, it must be confessed that one cannot well see how it could be otherwise. It is all very well to talk about standards and about how all good art has certain common factors that are capable of recognition—but only after the event, after the dust has settled and the debris been swept away. If there is one thing that is certain it is that it is almost impossible to judge effectively of the present by the past. The values of the past are so different from the values of the present that it may even be doubted, and most seriously, whether the present has any values that are presently discernible.

The short period of about fifty years during which these modern prints have been produced has probably seen a more amazing upset in conditions and theories of life and thought than can be matched in any previous period of many times the length. On the purely mechanical side the last fifty years have seen the revolutionary changes that have come about as the result of such

things as the telephone, the wireless, the engine driven by internal explosions, electric power, refrigeration and the preservation of food, steel construction, and all the discoveries of the chemists, the physicians, and the biologists. The actual machinery of life in one of our great cities bears little or no resemblance to the corresponding machinery of fifty years ago. Intellectually the change has been even greater. The public schools and the multiple printing press have practically done away with illiteracy, so that ideas and matters of thought that then were confined to a small homogeneous educational aristocracy are today open to the vast population. Today there is no longer such a thing as a "local culture." The physicists, the chemists, and the physiologists have opened up whole new realms of thought and experience—have destroyed most of the ideas that fifty years ago were regarded as fundamental and were accepted by every intelligent thinker. Then anyone who spoke disrespectfully of the ether was an ass, today the most knowing are apt to deny its existence. Then "geometry" meant Euclid's, today we have at least four more of equal validity. The greatest change of all is due to the general recognition that the wisdom of our ancestors was based on conditions of life that either have vanished or of which we have had more experience than they had. The result is that authority now speaks in the voice of contemporary thought and experiment and not in the voices of the long-distant dead. As in all that makes for wisdom we are not younger but older than our ancestors, it has come about that (as Professor Montague puts it) "the age of an opinion or a dogma actually affords a presumption against its truth rather than in favor of it." Life has become infinitely more complex than it ever has been, and this complexity, with all its difficulties and antagonistic theories, represents not a comparative lack of wisdom but the acquisition of new knowledge. As has been finely said, the clash of opinion that this has brought about is not a calamity but an opportunity.

It has been inevitable that these revolutions in the machinery of life and the direction and content of thought should have

their immediate reflection in our contemporary art, and should have introduced into it similar changes in fundamental conceptions and practice and opinion. Our artistic values are in course of as great transformation as our social and intellectual values, and for the same reasons this transformation is not to be deplored except by such members of the community as fancy themselves to have what may be described as vested interests in the old values. Values in general are the properties of balanced or static social, economic, and intellectual conditions. When the balance is disturbed, as it now is, values get badly mixed. What this means is that in any but a static society values are always behind us—imperfect, perfect, pluperfect, or future perfect—the terms in which we assess the past. They are the pattern of the past as seen from our present-day point of view. When we try to fit the present into the pattern of the past we are attempting the impossible, trying to do something that can only be done when there is no difference between the past and the present.

Being human beings, this is, however, exactly what most of us spend most of our time trying to do. Instead of judging our values and concepts by the actual facts as they are brought before us, we try to judge the facts by our values and concepts. For most of us our values are harder and more irreducible than our facts. We try to file and chip our facts until they fit the patterns of our values, instead of altering our patterns so that they will include our facts as they actually are. And yet the only way by which any progress can be made, by which stultification can be avoided, is by altering our patterns.

The only way in which it is possible, therefore, for anyone to understand or appreciate contemporary art is to give it a chance. The man or woman who enters this exhibition of modern prints and tries to fit them into the patterns of the past (or habits, for that is really what they are, in largest measure) is going to have a very hard time with all but a few of them, and will probably end up by dismissing many of them as "not art" or "mere aberrations"—which is only another way of trying to



alter a fact that doesn't fit an old pattern. The person, however, who takes these modern prints as they are, quietly and after having gained sufficient familiarity with them no longer to be shocked or bothered by them, will find that by far the greater number of them will take their places comfortably and easily in new patterns, patterns perhaps more complex than the old ones but just as valid. As an experience it is worth trying. It is interesting and it is exciting, and it is guaranteed to bring understanding of many things that cannot be explained in words, and of several that tact says may not be so explained.

A good many of the contemporary prints shown are surely commonplace things, things that the future is certain to regard either as false starts or as examples of the lifeless momentum often given to husks of dead art forms by the human habit of collecting. At the present time it is impossible for anyone to diagnose the situation of any particular print with any degree of assurance—but the difficulty and the delicacy of the task only make it the more fascinating an occupation. Some idea of what it involves may be had by placing oneself at any one of many points in the exhibition of older prints, and asking oneself what one would think of the print immediately in front if one had never seen or been familiar with any prints except those to the left of it. Think what a shock Dürer's Adam and Eve was to people who knew only the work of E. S. Schongauer, and Israhel van Meckenem. Think of the shock that Pollaiuolo's Battle or Mantegna's Risen Christ must have been to people only familiar with such things as the Tarocchi or the Fine Manner Prophets. The big Rubens woodcuts and Rembrandt's etchings were nothing if not completely subversive of all the best and most cultured and safest traditions. The Piranesis and the Lucas-Constables are utterly unlike anything before their times; the Goyas are slaps in the face. A few minutes setting-up exercise of this kind in the gallery of old prints will afford a perfect introduction to the exhibition of contemporary work, because, if honestly done, it will induce a salutary hesitancy and lack of assurance in

those rapid pronouncements of beatification and damnation to which most people resort as the best means of asserting their superiority over their surroundings. Pictures, whether painted or printed, are not made to serve as excuses for the display of either knowledge or fine feeling, let alone of the pseudo-varieties of those things. It is well, sometimes, to reflect that what one says about a work of art tells very little about the work of art and a great deal about the speaker—frequently much more than he is aware of, or would really like to have known.

WILLIAM M. IVINS, JR.

### MARBLE SCULPTURE AND THE ULTRA-VIOLET RAY

In determining the age of works of art, and particularly in detecting the spurious antique, certain chemical and physical tests have been developed in recent years to supplement the so-called "sixth sense"—that quality which connoisseurs must possess. In addition to the microscope and the chemist's laboratory equipment for both organic and inorganic analysis, the x-ray, and now more recently the ultra-violet ray, are coming into use.

The invisible ultra-violet rays which are at the cold end of the solar spectrum can be produced by the use of a mercury vapor arc in quartz, and by the additional use of a filter, which cuts off all but a very small band of the invisible ultra-violet rays, a powerful light is obtained. When objects are exposed to this light they tend in varying degrees either to fluoresce<sup>1</sup> or to reflect the purple rays. In the case of fluorescence, substances which under normal conditions are white might appear yellow, blue, or any other color when exposed to ultra-violet light.

Perhaps no works of art through the ages have been so sought for and cherished as fine marble sculptures. The temptation to

<sup>1</sup> Fluorescence (or luminescence, if the substance retains fluorescence after it is exposed to the radiation of the ultra-violet light) is a property of certain substances which closely resembles phosphorescence, the difference existing in the duration of the effect after the exciting cause is removed.

produce forgeries, to copy, or to repair has attracted skilful artists and artisans. For this reason, in the study of the physical characteristics of museum exhibits,<sup>2</sup> no material seemed to offer more interesting possibilities than marble.

With continued exposure to the elements, the surface of marble is changed, and gradually, because of penetration from the surface, chemical action proceeds a short distance into the body of the marble. We might, therefore, expect that the appearance of old marble under the violet-ray would be different from that of freshly cut marble (or old marble which has been recut) whose surface has not been changed by chemical action, and this, in fact, has been demonstrated by experiments conducted in the Museum.

Pieces of freshly cut Carrara marble, the purest form of white marble (calcium carbonate), used most extensively for objects of art since the quarries were first worked by the Romans in about 173 B.C., were exposed to the ultra-violet rays. Old marble was then examined. Between the two there was a decided difference in color under the rays. Certain conclusions resulted which would seem of great importance in determining the age of marble.

After additional preliminary experimental work with marbles of various periods, a group of test examples was submitted by the Classical Department. In all cases the conclusions based on the use of the ultra-violet light were identical with those which had already been reached either on external evidence or by reasons of style. Both old and new pieces were submitted without any information whatsoever concerning the age of the specimens. Examined under the ultra-violet rays, the genuine pieces were readily distinguished from those which were more modern than they purported to be. Among these sculptures was a Roman portrait head of the "Scipio" type which was immediately condemned. The little maiden

<sup>2</sup> I am greatly indebted to other members of the Museum staff, for without their cooperation these experiments would have been impossible.

by Dossena, a marble statuette in the archaistic Roman style, although its surface had been altered by baking the marble and then pitting it with a ragged stone, was shown by the test to have been made from recently cut marble. In addition, the three portions into which the sculpture had been broken were found to be part of the same piece of marble. This would dispel certain current rumors that one of the parts of the figure was old, and that the other two had been added only to repair the statue. An Attic female head of Pentelic marble, which is surely of the fourth century B.C., showed upon examination that a break at the back of the head was of recent date.

An examination of some Italian Gothic sculptures from a pulpit showed that those parts of the marble which were least exposed to the elements underwent the least change. Moreover, it was possible to distinguish between the fresh cuts on the back and the parts which had been covered by mortar. Among the Renaissance marbles studied under the ultra-violet light, a fifteenth-century portrait in relief showed a break which had been patched with a small piece of new marble and enamel paint. These restorations had been made so skilfully that they were not apparent to the naked eye. Among the eighteenth-century marbles, two busts by Houdon were compared and found to be almost identical in their fluorescence, although to the unaided eye one of them had a modern appearance due to over-cleaning of the surface at some time.

As with all new things whose possibilities have not been thoroughly probed, it may be supposed that the ultra-violet light will be a panacea for all troubles. But just as with the x-ray plate it requires a wide experience with varying cases, and no less careful judgment. Our experiments show that the ultra-violet rays will be of very great assistance in establishing the age of marble. That the ultra-violet rays have possibilities which are not limited to this field alone we are learning from our studies with other kinds of material.

JAMES J. RORIMER.

# SOME ITALIAN BAROQUE PAINTINGS

The Museum has during recent years added to its collection of Italian paintings a number of works which reveal on canvas the species of triumphant expression which, built in stone, we are seldom long unconscious of when visiting such cities as Naples, Bologna, Venice, and Rome. The vital

shown signs of their gradual reinstatement in the public's good estimation.

Among the Italian baroque paintings owned by the Metropolitan Museum are the *Lucretia* considered to be by Massimo Stanzioni, a portrait of Pope Clement IX by Carlo Maratta, a self-portrait by Salvatore Rosa, the *Birth of John the Baptist* by Luca Giordano, and the *Passing of Joseph* by Guido Reni. Recently three ad-



LANDSCAPE, BY ALESSANDRO MAGNASCO

spirit of the baroque artist which created innumerable full-blown buildings with massive and often violent façades created also the paintings which were proper for their inner adornment. Where such buildings have remained in use the imposing ceilings and altarpieces painted for them are apt to be found still in place. Furthermore there are splendid collections of baroque pictures to be seen in several of the great European galleries, notably in the Pitti Palace and the Dresden Gallery. During the past generation or two the entire body of baroque art, except the paintings of Rubens and Van Dyck, may be said to have been generally out of favor, but the last few years have

ditional paintings have been purchased, namely, a *Landscape* by Alessandro Magnasco (1681-1742), *David with the Head of Goliath* by Bernardo Strozzi (1581-1644), and *Joseph Sold by His Brethren* by Giovanni Battista Piazzetta (1682-1754).

The Magnasco *Landscape* and Strozzi's picture of *David* have been on exhibition for a few months in Gallery 30. Piazzetta's *Joseph Sold by His Brethren*<sup>1</sup> is now exhibited for the first time in the Room of Recent Accessions. The prevailing creamy yellow and russet tones with strong transparent shadows are characteristic of Piazzetta's work.

<sup>1</sup> Oil on canvas; h. 44, w. 67 inches. Fletcher Fund, 1929.

zetta's style. His color may well derive, as Corrado Ricci, and Lanzi long before him, pointed out, from Giuseppe Maria Crespi (1665-1747). His subject matter also recalls Crespi, dealing, as it does, with peasant life in so remarkably matter-of-fact a fashion. The unarranged grouping of the figures, so seriously intent upon the action of the Egyptian who is counting out the

its juicy facility and powerful sense of form, qualities which seem to have offended Piazzetta's contemporary, Lanzi, who writes:<sup>2</sup> "If we examine him more narrowly he will not fail to displease us by . . . that rapidity of hand, by some called spirit, though to others it often appears neglect, desirous of abandoning its labor before it is completed." Far from being neglectful,



DAVID WITH THE HEAD OF GOLIATH, BY BERNARDO STROZZI

money, suggests that the Museum's picture may have been painted somewhat before Piazzetta's ripe period, for most of his pictures show a more artificial, a more stylized arrangement. His pedestrian peasant groups evolve in the course of time into pastorals and fantasia strongly recalling the contemporary work of Oudry in France. This is especially noticeable in the drawings. At the same time the comparatively naturalistic treatment of light which one observes in the scene of Joseph gives way to a stylized pyramiding of bold lights and shadows. The painting of Joseph's seminude body is thoroughly characteristic in

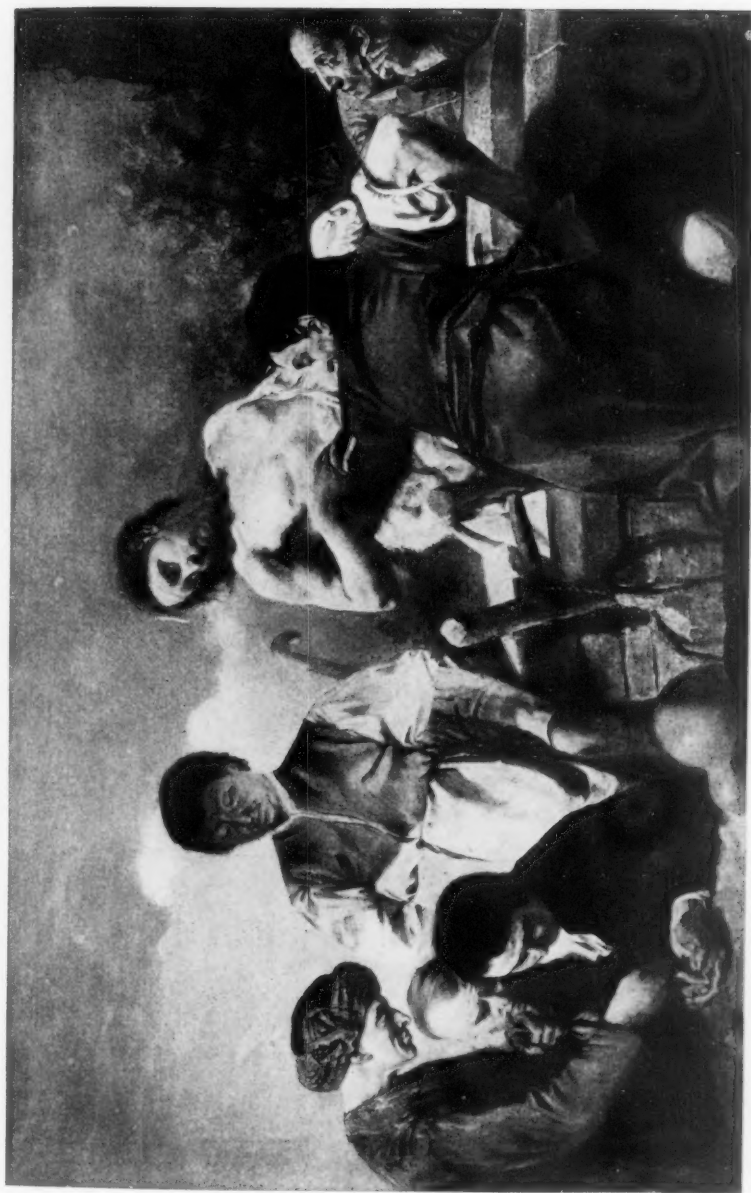
Piazzetta would seem to have been extremely painstaking in his work, as more than one contemporary witness testifies.<sup>3</sup> Other painters than G. M. Crespi who are thought by writers on Piazzetta to have influenced him are Guercino, Feti, Jan Lys, and the Carracci—not to mention his first teacher, Molinari, and his father, whose profession was that of wood-carver!

Peasant subjects by Piazzetta have been sold as Murillo's work at London auction

<sup>2</sup> A History of Painting in Italy, vol. V, p. 359.

<sup>3</sup> Tancred Borenius, Notes on G. B. Piazzetta, Burlington Magazine, vol. XXX, pp. 10-16.





JOSEPH SOLD BY HIS BROTHERS, BY GIOVANNI BATTISTA PIAZZETTA

houses, according to the statement of Tancred Borenius. It has been equally entertaining in New York to see pictures of monks by Magnasco selling as *El Grecos*. In his use of grays and black, in his passionate, elongated figures, and in the baleful glints with which he lights his pictures, there is indeed some relationship to Greco, though probably it is fortuitous. If the humorously bombastic note in his little personages has a parentage, Callot and Stefano della Bella must be given more credit than *El Greco*. His landscapes peopled with small figures recall those of Salvator Rosa, but Magnasco paints with a more vivacious mannerism. His work succeeded better than Piazzetta's in pleasing Lanzi, who writes, "His figures are scarcely more than a span large. Ceremonies of the church, schools of maids and youths, chapters of friars, military exercises, artists' shops, Jewish synagogues, are the subjects he painted with humor and delight. . . . He worked little in his native country for his work did not attract the Genoese."

In the Museum's *Landscape*<sup>4</sup> a keen wind whips the clouds across a deep blue sky, and shreds the waves into spray even in the nearer cove where men, smugglers one likes to suppose, are straining their backs unloading bundles from rowboats. Directing them is their bombastic leader, a little figure straight out of Callot.

Piazzetta and Magnasco were both of the eighteenth century. A full century earlier than they worked Bernardo Strozzi whose wholly characteristic *David with the Head*

of Goliath<sup>5</sup> now belongs to the Museum. We can scarcely do better than to quote once more our spirited eighteenth-century critic, the Abate Luigi Lanzi, who writes of Strozzi. "In his style of coloring he is original and without example. . . . He is esteemed the most original artist of his own school, and in strong impasto, in richness and vigor of color, has few rivals in any other. . . . There is a deep expression of force and energy in the heads of his men." The Abate also remarks a certain vulgarity.

Like Magnasco, Strozzi was a Genoese, and, because he had been a Capuchin monk who later disobeyed the dress of a secular priest, he is sometimes known as *Il Cappuccino* or *Il Prete Genovese*. He worked mostly in Venice but his style is thought to be based principally on that of Caravaggio and on such paintings of Rubens as he may have seen in Genoa. His effects are, however, strongly individual, especially his color, upon which Lanzi laid so much stress. The Museum's picture illustrates Strozzi's color perfectly: the ruddy sunburned face and chest of the muscular David, the heavy crumpled gray-white shirt, and the remarkably clear notes of rose and blue. The textures throughout and the forms which underly them strike the beholder by their astonishingly sustained robustness. It is this vital, fertile quality not only in Strozzi's work but in Italian baroque painting generally which seems to justify a comparison with the architectural ebullience of the time.

HARRY B. WEHLE.

<sup>4</sup> Oil on canvas; h. 35, w. 44 $\frac{5}{8}$  inches. Alfred N. Punnett Fund, 1927.

<sup>5</sup> Oil on canvas; h. 46, w. 38 $\frac{3}{4}$  inches. Fletcher Fund, 1927.

## ACCESSIONS AND NOTES

**BEQUEST.** By the will of the late Phineas W. Hudson, the Museum has received the sum of \$64,833.27.

**A GIFT OF BOOKS.** Miss Gertrude Whiting has generously given six copies of her book, *Tools and Toys of Stitchery*, to be sold for the benefit of the Museum.

**TRAINING MEMBERS:** Miss Anna Case and Frank Wolf. **ANNUAL MEMBERS** were elected to the number of 79.

**A SWISS WRITING-BOOK ACQUIRED.** There has recently been acquired for the Print Room a complete copy of Urban Wyss's *Libellus Valde Doctus, elegans, &*



PAGE OF DECORATIVE LETTERING  
FROM URBAN WYSS'S LIBELLUS

**A GIFT FROM MRS. HUBBARD.** The Museum gratefully records the generous gift of \$100,000 from Mrs. Helen Fahnestock Hubbard. On the basis of this gift, and in accordance with Mrs. Hubbard's wishes, her father, the late Harris C. Fahnestock, has been declared a Benefactor, and Mrs. Hubbard herself elected to the same title.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held June 10, 1929, Mrs. Helen Fahnestock Hubbard was elected a Benefactor and Harris C. Fahnestock was declared a Benefactor in recognition of the gift noted above. The following persons, having qualified for membership through their contributions which, with all fees so received, are applied to the cost of the Museum administration, were elected Sus-

utilis, multa & varia scribendarum literarum genera complectens, published at Zurich in 1549. It is the first edition of one of the earliest and most interesting of the Swiss writing-books. And, incidentally, it is of rather considerable rarity. A facsimile of the copy in the Basle Gewerbemuseum has recently been published at Basle.

Of Wyss himself little seems to be known beyond the facts that he published five writing-books, that he was a school teacher at Bischofszell, was married at Zurich in 1544, was at Zurich for a while and may have lived for a time in Strassburg, and that he probably died before August 23, 1561, the date on which his wife asked permission to have a school at Bern.

His *Libellus* is interesting not only for

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

its fine specimens of writing but for the ornamental borders by which they are surrounded. In addition it contains amusing woodcuts showing the interior of a writing-school, the interior of a writing-master's studio, the right and wrong ways of holding a pen, and how to sharpen a quill. The pages of writing are among the handsomest that occur in the early German books.

W. M. L., JR.

close surrounding the buildings create an atmosphere so tranquil and so remote from the rush and noise of the city that one seems almost transported to the quiet cloisters of a twelfth-century monastery in the south of France.

AN INDEX TO THE ANNUAL REPORTS. For the convenience of those who have occasion to refer to the Annual Reports of the



THE CUXA CLOISTER GARTH  
IN EARLY SUMMER

THE CLOISTERS<sup>1</sup> IN SUMMER. One of the most delightful experiences that the Museum can offer during the summer months is a visit to the rare collections of mediaeval art, both Romanesque and Gothic, assembled at its branch at 608 Fort Washington Avenue. Within the dull red brick building, statues of Madonnas and saints and tombs of knights and nobles of the past stand peacefully in a restful amber light, suggestive of dim Gothic churches, and the air is fragrant with incense. Without, the fragrance of flowers and the greenness of the

<sup>1</sup> So called because portions of the cloisters of Saint-Guilhem-le-Désert, San Miguel de Cuxa, an abbey near Saint-Gaudens, and the Carmelite monastery at Trie are prominent in the collections.

Trustees, a cumulative index has been prepared and published in three volumes: volume I, issued in 1907, covering the years 1871-1901; volume II, issued in 1913, covering the years 1902-1911; and volume III,<sup>2</sup> just published, covering the years 1912-1921.

AN EXHIBITION OF CLASS WORK. From June third to June sixteenth an exhibition of work done in the School Art League's class for gifted children was on view in Classroom K. Membership in this free class is open to boys and girls from eight to

<sup>2</sup> The Metropolitan Museum of Art, Index to the Annual Reports of the Trustees of the Corporation, volume III, 1912-1921. New York, 1929. 246 pp. octavo. Bound in boards or paper.



eighteen years of age whose work gives evidence of exceptional talent. Meetings are held in Stuyvesant High School on Saturday mornings under the direction of Dr. H. E. Fritz. Each student is allowed to select his own medium of expression and the specimens of work in the exhibition presented considerable variety, including drawings and paintings in oil and water-color, ceramics, masks, and a set of marionettes.

jeweled chain which appears to hold the mantle in place. The breast ornaments and those at the girdle, on the right wrist, and in the hair are moulded in low relief and still show traces of gold, giving us a tantalizing hint of the gorgeous effect which this trick of the painter originally produced. The hair in front is arranged in a coil at the top of the head and caught with a jeweled tiara, the coil (*ushnisha*) being one of the



KUAN YIN  
CHINESE FRESCO, SUNG DYNASTY

A CHINESE FRESCO. The Museum has received recently, as the gift of Dr. Otto Burchard, a Chinese fresco,<sup>1</sup> said to be of the Sung dynasty. The fresco is in unusually good condition and the subject presents an interesting and rather piquant phase of Buddhist art. The figure, shown sitting cross-legged on a lotus flower on the sea, represents one of the thirty-two metamorphoses of the masculine Kuan Yin. The right hand is raised in the *vitarka* (argument) *mudra* and the left rests at ease on the left knee. The monastic garments, which have retained their rich colors amazingly, are draped loosely about the figure, leaving the breast uncovered, except for the

most important of the thirty-two superior signs of a Buddha. A bodhisattva was never represented with the full-sized *ushnisha* until he had actually reached Buddhahood.

It is said that this manifestation of Kuan Yin had its origin in the legend of Miao-Chen,<sup>2</sup> who was the youngest daughter of a king called Miao Tohoang. Miao-Chen was cruelly persecuted by her father because she refused to marry. She finally retired to the Monastery of White Sparrows in order to lead a life of contemplation, but after she had undergone every form of cruelty which her father could devise, Buddha at last appeared to her on a cloud and counseled her to retire to the island of P'u-to, where she

<sup>1</sup> Shown this month in the Room of Recent Accessions.

<sup>2</sup> See the legend of Miao-Chen in the *Annales du Musée Guimet*.

could be free to give herself up to meditation, and one version of the legend says that she was "carried over the water (to the island) on a lotus." The island of P'u-to has ever since been consecrated to the worship of Kuan Yin.

P. S.

A BEQUEST OF CHINESE EMBROIDERY. A Chinese embroidered hanging, bequeathed to the Museum by William Crawford, is shown this month in the Room of Recent Accessions. It is more or less typical of late nineteenth- and twentieth-century embroideries in China, and was no doubt originally made as a congratulatory offering on the occasion of a birthday. The pictorial design, embroidered on a blue satin ground, is largely of Taoist origin. The central figure is that of Hsi Wang Mu, the Western Queen Mother, a Taoist mythological personage often represented in embroideries, paintings, and porcelains. She bears in her arms a basket containing peaches from the famous

tree in her domain, whose fruit, ripening but once in three thousand years, is said to confer immortality on those who eat of it. The crane symbol accentuates the wish for long life, as does also the *shou* character which is repeated a number of times on the lady's rather heterogeneous costume. On the two sides of the hanging are shown the Eight Taoist Immortals (*Pa Hsien*) and on the lower border are the symbols of the Four Fine Arts from the Hundred Antiques—the lute, the chessboard, the paintings, and the books, all embroidered in color. The remaining motives on the sides and lower border are, for the most part, purely decorative. The scene depicted at the top may represent the Taoist paradise toward which the Eight Immortals are making their way, or it may be intended merely to convey an impression of festivity. Ordinarily we find laudatory inscriptions on such hangings, which reveal the identity of the recipient and the occasion for the presentation.

P. S.

## LIST OF ACCESSIONS AND LOANS

MAY 6 TO JUNE 5, 1929

### ANTIQUITIES—CLASSICAL

Cylinders (2), "Hittite" chalcedony and haematite, II millennium B.C.\*

*Gift of George D. Pratt.*

### ANTIQUITIES—EGYPTIAN

Black granite head of a king; bronze figure of a goddess, Early Ptolemaic; bronze figure of a divine bull, Early Ptolemaic; three blue-glazed shawabtis, Late Dynastic (for Egyptian Study Series).

*Gift of Eustace Conway.*

### ARMS AND ARMOR

Pair of leather saddle-flaps, Japanese, late XVIII cent. (Wing H, Room 6).

*Gift of Howard Mansfield.*

### BOOKS—THE LIBRARY

*Gifts of Ricardo del Arco, Walter W. S. Cook, Simon Guggenheim, Countess Wilhelmina von Hallwyl, John Mead Howells, Howard Mansfield, Galerie Dr. Schäfer, Miss Anna Murray Vail.*

### COSTUMES

Cope, French, late XVII cent.†

*Gift of Mrs. George D. Pratt.*

\* Not yet placed on exhibition.

### DRAWINGS

Portrait of an Artist, and Woman Pulling a Tow Rope, both by Anton Mauve, 1838-1888; Woman with Spade, and Woman with Churn, both by Jean François Millet, 1814-1875,—French.†

*Gift of Miss Mary W. Tweed.*

### LACES

Dress or veil of Buckingham lace, English, early XIX cent.†

*Bequest of Miss Alice Wetmore, in memory of Mrs. Theodore Russell Wetmore.*

### LACQUERS, ETC.

Inros (10), with netsukés and ojimes, by various artists, Japanese, early XVIII cent.\*

*Gift of Willon Lloyd-Smith and his wife, Marjorie Fleming Lloyd-Smith.*

### LANTERN SLIDES—EXTENSION DIVISION

Lantern slides (19) of paintings of Taos Indian life.

*Gift of Mrs. Walter Ufer.*

Lantern slides (32) of Japanese scenes.

*Gift of H. Van Buren Magonigle.*

† Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## MINIATURES AND MANUSCRIPTS

Leaf from a manuscript of the Compendium of Histories by Rashid ad-Din, probably written and illuminated at Tabriz, Persian, abt. 1310.†

*Gift of V. Everit Macy.*

## MUSICAL INSTRUMENTS

Clavichord, maker, Hans Ruekers, Flemish, 1581.\*

*Gift of B. H. Homan.*

## PAINTINGS

Allegory of Fertility, by David Teniers, the Younger, Flemish, 1610-1690.†

*Gift of Eustace Conway.*

Portrait of James Badger, by Joseph Badger, American, 1708-1765.\*

*Purchase.*

Portrait of James Monroe, by Gilbert Stuart, American, 1755-1828.†

*Bequest of Seth Low.*

July Fourteenth, rue Daunou, 1910, by Childe Hassam, American, 1910.†

*Purchase.*

## PHOTOGRAPHS—THE LIBRARY

*Gifts of Rudolph Bernheimer, Harvey Wiley Corbett, Durlacher Brothers, Sir Joseph Duveen, Ebrich Galleries, B. G. Goodhue Associates, Carl W. Hamilton, Miss Isabel M. Kimball, F. Kleinberger, National Geographic Society, Lorado Taft, Miss Anna Murray Vail, Van Diemen & Co., Inc., Yale University School of Fine Arts, Howard Young Galleries.*

## PRINTS, ILLUSTRATED BOOKS, ETC.—DEPARTMENT OF PRINTS

*Gifts of Burton Emmett (60 prints), Mrs. Bella C. Landauer (11 prints, 3 books), Junius S. Morgan (7 prints), Ralph Pulitzer (30 prints), Miss Mary W. Tweed (10 prints), Mrs. S. H. Vallance (2 prints).*

Prints (66), books (4), ornament (single sheets 30, books 7).

*Purchase.*

## REPRODUCTIONS

Plaster cast of a marble statuette of a goddess, modern.\*

*Purchase.*

## SCULPTURE

Bronze bust, Senator Elihu Root, by J. Earle Fraser, American, contemporary.\*

*Gift of the Carnegie Corporation.*

\* Not yet placed on exhibition.

## TEXTILES

Embroidered altar cloth, German, XIV cent.\*

*Purchase.*

Fragment of border, XVII-XVIII cent.; embroidered hanging from Naxos, piece of embroidery, XVIII cent.;—Greek Islands; panel of yellow brocade, Italian (Venetian), early XVIII cent.; strip of brocade, Indian, XVIII cent.; hanging of brocade, style of Louis XVI, French, XVIII cent.†

*Gift of Mrs. George D. Pratt.*

Piece of printed cotton, English (?), early XIX cent.\*

*Gift of Miss Bertha S. Westfall.*

## WOODWORK AND FURNITURE

Card-table, mahogany, Sheraton style, American, late XVIII cent.\*

*Purchase.*

## CERAMICS

Bird-rests (2), Han dyn. (206 B.C.-A.D. 220) (Wing H, Room 12); bowl, T'ang dyn. (618-906) (Floor II, Room 5); jar and cup-stand, Sung dyn. (960-1280) (Wing H, Room 12); jars (2), vases (2), jardinière, bottle, boxes (2), Ming dyn. (1368-1643) (Floor II, Room 5); figure of a boy on a three-legged toad, bowl, plate, and bottles (4), K'ang-hsi period (1662-1722) (Floor II, Room 5); vase, Yung Cheng period (1723-1735) (Floor II, Room 5); bottle, Ch'ien-lung period (1736-1795) (Floor II, Room 5).—Chinese.

*Lent by Herman A. E. and Paul C. Jacobus.*

## METALWORK

Bronze incense burner, inlaid with silver and gold, Chinese, Han dyn. (206 B.C.-A.D. 220) (Wing E, Room 9).

*Lent by Herman A. E. and Paul C. Jacobus.*

## PAINTINGS

Portraits (2): William Bayard and Mrs. William Bayard, Jr., both by Gilbert Stuart, American, 1755-1828 (American Wing).

*Lent by Howard Townsend.*

## WOODWORK AND FURNITURE

Child's coach, with platform and documents (4), carved and painted wood, French, first quarter of XVIII cent. (Wing K, Room 20).

*Lent by Mrs. Joseph John Kerrigan.*

† Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
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FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged toll except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	to a.m. to 6 p.m.
Saturdays	1 p.m. to 6 p.m.
Sundays	to a.m. to 5 p.m.
Other days	to a.m. to 6 p.m.
Holidays, except Christmas	1 p.m. to 6 p.m.
Christmas	Closed
American Wing and The Cloisters close at dusk in winter.	
CAFETERIA:	12 m. to 5.15 p.m.
Saturdays	1 p.m. to 5.15 p.m.
Sundays	12 m. to 4.45 p.m.
Other days	12 m. to 5.15 p.m.
Holidays, except Christmas	Closed
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: to a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

### TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters, Washington Heights 2735.